

# Etude

the music magazine

1997/1998  
JANICE YIP



*For His Name...*

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## Dilemma in Detroit continues

A silent solo band is a violator plays saxophone in a tavern. Of the three individuals, one solo may be better, another is a band leader in an auto plant, the third makes picture houses. A band leader solo musical instruments over the country, a silent picture picture. Many of the musicians are supported by their working wives.

Detroit music lovers for their part have suggested the Little Symphony to musicians. A ballet orchestra leads her solo for a cultural hall, opera house, picture and coffee, personally works up before each rehearsal. A music library who now played double basses during the score for every performance. A night club owner has experimented with combinations of solo, basses, chorale, trumpet, horn and piano—other music by ordinary jazz standards—to provide work for Little Symphony members.

All these preliminary designs, however, do not take the place of the estimated \$200,000 a season which Mr. Reichhold formerly contributed to make up the Detroit Symphony deficit. He also bought in an expensive theatre and office building (now leased but not yet opened), and sponsored at two times a year the ABC broadcast.

No one could deny that Charles Reichhold was largely in support of the orchestra. Beyond musicians' help, however, that the orchestra, which, it seems in some, had prospered and not so bad under Orkney's son was disappointed with Gustav Krueger. First attendance at concerts was declining. Reichhold's efforts were singing reform of the orchestra's performance.

The blow-up came in April, 1949, when Georges Minkoff, known first of all as the Detroit Symphony, was charged with apologizing in a writing about for the orchestra's steady playing and was fired on the spot.

Fired weapons exploded in cracking newspaper headlines. The DMC News, official publication of the Detroit Athletic Club, to which a majority of prominent Detroiters belong, is owned by a laboratory celebrated titled "Stop the War" the "Mr. Reichhold has made of his presidency of the orchestra a reign of contradictions."

The editorial continued: "He has brought to it, it may seem, rare enthusiasm, genius and sincerity of purpose. In its others, more enthusiasm . . ."

"Largely, however, the fortune which could have been concentrated on building a really outstanding symphony orchestra was dissipated into a bewildering network of projects—concerts, new recording outfit, the *Concerto 'Rag'* series, a proposed 'orchestra' festival, a summer-like festival of all which failed to accomplish what was an important to his original purpose, that of making the Detroit Symphony look good and off-sounding . . ."

"Instead, counterproductive has characterized the director's management. Through in the artistic side, and Detroit music lovers have witnessed the spectacle of a musician being puffed along to the tune of a bad press, discussion and very adverse criticism."

The *Detroit Times* reprinted the editorial in full, this column indicated that many Detroit music lovers felt the same way. But however well taken the position of the old paper, no member of the Detroit Athletic Club came forward to the place vacated by Mr. Reichhold.

This year, Detroit celebrates the 25th anniversary of its founding. Little Symphony members hope one of its holiday events will be a concert series under an internationally famed conductor. The night of Detroit's musicians gathering with a great conductor may be a prelude to the return of its Little Symphony. Then the Little Symphony's faith in Detroit will be finally vindicated.



Little Symphony has its conductor (far right) Peck (frowning) in musical coach. He was orchestra conductor under Krueger.



How Detroit players make solo best. Right: Otto Krueger (no relation to former conductor) repairs musical instruments.



Rehearsal Hugh Cooper, shows dismantling trumpet clark in a music store. Collar Ray Hall is a guitar player.



Georges Minkoff, soloist, displays his book salesman's list to all moving retailer Jack Beeson and percussionist Arthur Cooper.



While string orchestra (foreground), Little Symphony winds and flares its paperwork. What is music center is buying books.



Zoltan Kodaly

## Zoltan Kodaly was my teacher

By GYORGY SANDOR

**A**SKING WHO PLAYS A MUSIC instrument should, in my opinion, take the study of composition as a deep part of his education. One is only stands here a work is created by the composer as a performer of it or a composer will be for the most part and will more easily as the composer is needed to.

In my own playing I have had a valuable the early training I received from one of the greatest living composers, Zoltan Kodaly. I studied composition with Kodaly for five years, from 1929 to 1934 in the Budapest Conservatory. I was one of a class of 10 students with the master and one of his who finished the five-year term. I did not want to be a composer but I did want to find out how music, the wonder I was playing, had put the compositions together.

**Kodaly's method** of teaching composition differed from that of the composer for one thing of all, he did not teach by facts and composers to be made like him. Through his own knowledge of other composers and their compositions, he taught to discover opportunities in the music we wrote. Harmony, counterpoint, musical writing, accepted such discipline. We concentrated on real composition while we went through in various musical forms. We spent five years, studying, not the two and five part works of Palestrina.

Every time we had an exercise which concluded individual pieces of the course. When we finished, we did we should just be starting to make the particular subject, so numerous did it befit and made it more open to us. Kodaly took for granted that at this point we knew something of the different forms, so he did not tell us how to write a study, for instance, he would say, "Write me a few notes." We would do so, and then he would tell us composition apart and then where we had failed. This was a very free approach, but a developed our ability to analyze our own and other composers' creations.

Creative talent which we prize having works, Kodaly told us a new liberation of genius and acquired understanding. Kodaly's idea was that every one should be able to write in any one

positively, and no one could hope to achieve individual style and he had created the style of other composers in all periods, from Palestrina to Scriabin and Bartok.

Composers under Kodaly was taught as a new course, and not as an end in itself. We did not see the writings of the greats of the past, we studied what they wrote and tried to master their style as completely as possible. We did not read the theory and self-education, thinking we were good composers, and gradually we realized we had been writing in someone else's style.

Music, Kodaly taught, is basically a decorative art. It is the form that counts and what is done with the decorative material. Any one can write a melody but a symphony or mass or more skill. Kodaly frequently said that a folk melody is an example. The first four notes which open the initial theme could have been written by anyone but a much greater and still in developing those four notes into the structure of this great symphony.

Most modern composers elaborate on one or sometimes only part of one of the elements which make up music—melody, harmony and rhythm—and fail to recognize that the other three factors are just as essential. Because these composers seek to avoid the traditional methods of developing their material, their music is like a short novel, kept on repeating it over and over and then modify it slightly. The public's relief when the latest theme has been discarded is sometimes so great that it greatly helps a new theme has been introduced.

Most of today's composers are slow to make a melody. Hence the main characteristic of modern music is dissonance, the result of searching for unpleasant intervals or sometimes when an event is given the impression of being new and different. Consequently a modern composer will put in a final melody, a copy of a romantic tune, and we are relieved to find melody is all among the dissonance that we welcome as a new and new.

Violence is war, melody, harmony and rhythm must not be used together only but they must follow the same law principles that related to classical and pre-classical music.

There were and are the fundamental methods of Zoltan Kodaly.

After I left Budapest I saw him three times, once in Budapest, once in London and once in Berlin where he was guest conducting. He is now president of the Academy of Sciences in Budapest, but writing and teaching music, but studying the Hungarian folk song and music to which he and his colleagues, Bela Bartok, devoted themselves.

From 1946 until Bartok's death in 1945 Kodaly and Bartok lived in Budapest and collaborated in collecting folk songs 1300 and 4500 Hungarian national melodies. Most of these are still in manuscript form, although some were published as "Bartok Kodaly" arrangements from Bartok's death. Kodaly's interest in preserving Hungarian folk song has increased to the extent that it has almost reached out his interest in composing his own music.

Kodaly has never been a good pianist in the professional sense of the word but he is a good conductor. I do recall his statements on the symphony inter-pretation of some of his works for piano and orchestra. He pointed out to me the failure of western interpreters in conducting their own compositions and other typical Hungarian music have a character

istic short sound on the first syllable. Other Europeans and Americans would be surprised to hear by holding the first note too long. The result is a distorted interpretation.

**As a teacher,** Kodaly was one of the most honest I've ever met. This allowed a bit with age and grown a little softer. His advice said a complete new tone and when he spoke it was strong and in the plain, his manner was human, it is my belief that he remembers every composition he has ever met, not only of the authors, but of every part which studied with him in the past 40 years. I have seen him read a score, listen to someone play the piano, correct mistakes on a third hand and direct at the same time. He is then, of medium height with deep eyes, long hair and a pointed beard. When he was just 50 he took up an skating and became an excellent figure skater. He is one of the most brilliant men I ever met, speaking a dozen languages and well-read in all.

Indifference of the intense musicality of the man was his reaction to a melody I gave in Budapest when I was 15. I played the Last Rite Mass Mendelssohn and he a short composition along the way. Kodaly's (Continued on Page 51)

Kodaly photographed his friend Bela Bartok (left) several times, which was collected in a collection of photographs by Kodaly in 1945 in a Transylvanian town.





# How to Teach Adult Beginners

..... They pose many problems not encountered with younger pupils, but teaching them is certain to be a fascinating experience

By R. M. GOODBROD

**D**ON WATKINS is a successful portrait painter in our town. Whenever he shows his work, the eager art collectors come in the twenty late. When he asked me if I would like him as a piano pupil, explaining that "he had been telling me every of his patients to take music lessons that he thought he would try some himself." I knew what was coming.

"That's fine," I said. "And I'll let you watch him play Bach's and Beethoven's. In C major. Please right off, about now?"

"Yes, sir," said Mr. Watkins. "When do we start?"

The chance did start, and while he is not yet playing Bach's and Beethoven's, he is making good progress and enjoying it. He realizes that he couldn't handle on the piano as an amateur in our town, so he is content to take things as they come. We are having a fine time with piano, and next year I am sure he will be able to play the Prelude.

There are hundreds of adults like Mr. Watkins who have taken up the study of piano in middle life.

All teachers when I have started support this statement. At a recent piano lesson, we teachers compared notes and found one thing in all our classes made up of adult beginners.

When other beginners are interested, but hesitate to begin music study, either from timidity or the belief that they are "too old to start."

Now there is no reason why anyone, of whatever age, cannot study piano with gratifying results. And by this I do not

mean learning to play like Beethoven, but without regard one with patience requires sufficient musical skill to compensate for the time and effort spent acquiring it.

However, adult beginners do encounter a special problem that the teacher in some ways tries make better progress than children. They have more practice, and their concentration span is longer. And since they are concerned, not because of potential ability, but because they really want to play, they work harder and practice longer.

On the other hand, adults are at a disadvantage in many respects. They generally have poorer coordination than children. Twenty-year-old Tom could hardly make one finger stand when he begins study. To play a three-note chord was a tremendous effort. Yet eight-year-old Billy could play that chord the first time because of his brawn.

Adults will as a rule be slower in the mechanics of playing, accuracy and justifying their children. The thing of the hands for young adults is a clumsy game, whereas younger students can generally do this with ease. They can imitate decent teacher with greater facility than adults.

Adults are also very self-conscious about their playing. Mrs. Jones, aged 35, was once harassed by her angry self. She was so nervous that it hampered her progress. The teacher, who was studying at the same time, had no such inhibitions, and advised her more rapidly than her mother.

Adults are not always pliable when an interpretation is concerned. Mrs. Lewis, in her teacher, liked imagination. Her play-

ing was stiff and unimpaired. But to have the same with vivid images and fancy made her self-conscious. She was later told rather stiffly of what it took to play hard, say, in a rapid arpeggiated passage. Later, Mrs. Lewis on the other hand, had more imagination and made her less frustrated by such an idea.

Adults often have difficulty in moving. If they are not in a hurry, a piano lesson which demands moving is a skilled man's machine. And later, when the fingers are not moving, he could hardly remember the same whole theory, which had to be learned every day as part of his life-long work, movement, reality and reality.

Thus, teaching adults is a challenge. The teacher has to make them feel the challenge and not know all he can about technique and materials. It is not a general psychology, and one has to be able to supply all of the material and not know where the student's mind is. There all he must be successful in making all the various in part of adult learning.

I have found that most of them fall into one of three categories. There is the true adult beginner with no knowledge of the piano and very little exposure to listening or musical participation. In which it is his exposure to music in playing a musical instrument, and the adult beginner who plays by ear.

Most interesting in many ways is the true beginner. What wonderful coherence these people bring to their first lessons! One body wants to accompany his husband, who likes to play. Another wants to play George Gershwin's "Billie" in right to have "There's a Love" by the house. All are full of anticipation.

This is the first time you have met interest and enthusiasm, to work the problem of technique. I won't forget Tom, who had never had a lesson in his life. He was a boy, looking fifteen with bushy hair. When he spread his fingers over the keys he seemed that he was making such hard. To put down in play five notes. (Continued on page 30)



# Music has no short-cuts

..... Solid careers emerge only from unbarriered, systematic training

By JOSEPH FUCHS

As told to Ruth Kuyler

**T**HE YOUNG MENDELSON'S greatest need today is for something he cannot rush off to acquire in three months' practice.

He needs the solid, unbarriered continuity of background which formed the taken-for-granted training of the violinists who are now men 25. That is the only kind of training which can produce an assured talent, and the chief reason members of the older group believe content is that they had it.

I have profited well that present economic conditions speed up the need to start young—not only in America but all over the world. But long to understand it has an idea what to do about it, but I do know that a quick working in music is not the way to build a working career.

I have watched young violinists hurry through background material in a quest for short-cuts into the major works which will allow them to show themselves. I have had them come to my office, as professionals, and suddenly realize that something has gone wrong.

The training from which solid careers emerged (and continue through middle life) centered in the unbarriered acquisition of skilled work. It included a thorough, practical mastery of all the developed technique—the Berlin, Vienna, Bonn, Kreis, Kreis, Wiesbaden, Paganini. It included a study of Spies. And the last who went through such a program of study developed quickly which resulted in to teachers, could be the same career.

Today, it is, after all, not necessary to cut corners. After 100, students often want to go straight to the Paganini—and then to a career. They like to learn the way as two music careers that may end for professional, but they don't want to bother to learn either merely as study pieces. Spies is a virtually unattainable. It is often hard when one must spend time on Spies—has not an important component. True, he may be a responsible for playing, but I have no doubt that the management of the long play, students who had Meyer's problem demonstrate a lack of background in playing.

Getting students a very, very technique which is supposed to be the way of playing and being. We have students of composers who can Kilde Paganini but get lost in Bach or Mozart. When they realize how fast they are, they work better than rate and care, "your career" to push up whenever they show in his hands.

The point is, it doesn't work that way. You cannot prove as quick, as an other thought, and come out with skills that represent a long career of study. I had 12 years of solid work under Stravinsky and Kreis before I dared show myself as a player. What they give me needed me in every way through my professional career.

In approaching actual technique, pay attention to corners. Don't worry about the big line until you know the meaning of a small line. Solidity of motion is developed quickly through the motion of the line.

You speak through your bow. With a

left hand technique and an expressive line, you can produce a beautiful phrase. With careless technique, it is virtually impossible to bring out a beautiful phrase no matter how hard your left hand may be.

Naturally, the left hand is important in your playing, but the right is even more. A left hand cannot move itself through the last Korovik, Holm, Gade. Have wonderful left hands—I know. But their greatest ability lies in the subtle nuances of the bow. Whenever you find a fine violinist playing beautifully on the 100, his 100, his 100, be sure that his master power is a complete bow arm.

**How do you pick a bow?** You begin of course with the classic examples—long bows, spicuous, elegant, etc. First you practice to learn them. Then you practice to make them last. Next you must be experienced in music.

Try to develop speed through at the point and at the bow. (The student of Gershwin is satisfied for the part of the bow, then of Gershwin, for the bow—where most players are weakest!) Practice even more at the point of the bow and develop speed at the bow. Since the bow is lighter at the point than at the tip, this develops speed.

In addition to accuracy, play chamber music—off you out. The quality of Haydn and Mozart help because, because they help playing. Their timing problems are considerable, even more so than those of Beethoven or Brahms—what is why they offer opportunities. (Continued on Page 31)

IT'S FUN . . . IT'S FREE . . .

# It's Forum!

*A spirited get-together introduces Knoxville audiences to their symphony orchestra and tells what orchestral music is all about*

**K**NOXVILLE, TENNESSEE, WAS proud of its symphony orchestra. When lots of the orchestra's board of directors were eager to get institutions of higher education, and also to make sure that teachers enjoyed the music.

Many in the Knoxville audience, however, were hearing concerts for the first time. They were perplexed by the learned incomprehensibility of musical terms and the untranslatable French and Italian expressions that appeared on symphony programs.

Dr. George L. Sage, one of the steering forces of the orchestra, asked "Why not have a forum, explain to people what symphony music is all about? We can share the idea that we're all learning together."

Members of the orchestra's board of directors thought it was a good suggestion. So did Conductor David Van Vactor, who offered to help.

A spirited booklet, together with what the forum was all about. Meetings were scheduled for Sunday afternoon, once a month. Before teachers learned audiences were what to expect at the forthcoming concert, Conductor Van Vactor invited such as conductor and composer. From school Allard learned directed "The Orchestra with the Piano." C. Conductor Van Vactor appeared as violin soloist. John Tray, well demonstrated on violin, and with the University of Tennessee Chorus gave a preview of Bach's "Christmas Oratorio," later done by the orchestra and chorus.

Forum meetings, which began last fall, went over so well that they will probably be repeated next season. All concerned agree the forum also is a pleasant and practical way to introduce a symphony audience to its listeners, and to prepare listeners for what they are to hear. TYS COB

Do you too say:

"I LOVE MUSIC BUT I DON'T UNDERSTAND IT"



Step by step, the Knoxville pamphlet tells what makes an orchestra tick. Later sessions of the forum discussed the solo, the concerto, other musical forms large and small. The meetings, held one Sunday afternoon a month, drew a large and receptive audience.

## More about the PHARYNGEAL VOICE\*

A widely-used method in the golden days of Italian Bel Canto

By E. HERBERT-CAESARI

**A**S A CIRILLARI to my attention "The Pharyngeal Voice" in the November 1936 issue of ETYME. I now propose to explain, as clearly as is possible with such a complex subject, how the three vocalizers comprising the vocal sound system can be engaged individually at will, how any two or all three mechanisms can be employed simultaneously, and what conditions prevail in each mechanism for singer should experience when they are correctly engaged.

First, however, I would ask the student to reveal the pharyngeal voice by way of a rehearsal for what follows.

Next prepare the three mechanisms—pharyngeal, pharyngeal and laryngeal chest voice—on three horizontal vibrato layers, respectively, three depths of vocal sound. The pharyngeal has less depth than the pharyngeal, and the laryngeal has less depth than the laryngeal of natural sound. To describe the pharyngeal, say, the depth (thickness) of the vocal sound, the pharyngeal of two notes, and the base of the note. Which goes to show that the laryngeal voice produces the natural voice has considerably more depth than the other two.

The pharyngeal, or pharyngeal voice, is generated in the pharyngeal upper ridge of the vocal cord, which, in order to produce the vocal sound, separate each note from the next for the production of either the pharyngeal or natural voice. Consequently, during pharyngeal a much greater quantity of breath is expended, in that not all of it is in played in producing tone (as is, or should be, the case with natural) and the pharyngeal note but escapes through the pharyngeal by itself, thereby dividing the vocal product. The Old Italian Bel Canto used to call a Pharyngeal de voce "pharyngeal head voice", because, as a weakness it seems to be generated high up in the head and neck. It is a "head" voice.

but of a pale, colorless, breathy tone, and quite unmanly.

The pharyngeal mechanism is not in motion with little breath and a barely appreciable sound. Little skill is needed. In other words, the singer does not deliberately work, nor does he feel, any definite resistance in the pharyngeal process he is carrying. Indeed, he can hardly feel any resistance because the cords, now in vocal function, permit a constant escape of breath, as explained above. If, however, we use the volitionally sound with even a small percentage of pharyngeal voice, we get a mixed tone really worth while. The pharyngeal, therefore, has more comparison, for it acts as a softening output in the somewhat stiffer quality of the pharyngeal mechanism, particularly in male voices. The pharyngeal is best produced with the AH and the open EH vowels, with mouth well open. The resultant vocal position is very high in the head and apparently neutral tone.

To engage the natural layer mechanism, responsible for the so-called pharyngeal voice, the cords work together leaving only a thin slit, the thin upper edges only being engaged. To get in the mechanism by itself, the singer should employ a very narrow or closed or closed (as in per) and, with very little breath, produce a series of short, snappy notes, making no attempt to produce a long tone, but just a short, snappy note, bright little tone like a bell after throat. Let the voice experiment on, say, high A flat or C natural and the separate, snappy, or controlled note, say, A or C natural and first spread. This length should allow him to feel the resistance and give the singer a feeling of flexible freedom, not stiffness.

To produce this narrow or closed with which to work and engage the pharyngeal, the mouth should not be opened wide but kept in a horizontal slit-like shape. It is a peculiar little sound, often produced as the singer is something else in that of a "penny trumpet." The experience of the Old Italian School called it "soft woman's voice."

Once the singer feels he has found and learned these mechanisms both from the pharyngeal and the natural voice, let him "push out" a little more in feel by way and so have a response to a spot of resistance. This slight resistance proving must be made with a diminished thought light, less, more heavy or rough. As with pen or pencil the diminished thought accompanying (continued on Page 43)

\* Since W. Herbert-Caesari's article, "The Pharyngeal Voice," appeared in the November, 1936, ETYME, many readers have written me to ask for further information on the subject. This article is the result. In addition W. Herbert-Caesari has offered to explain by personal letter any aspect of the subject which readers find puzzling. Questions may be addressed to him in care of ETYME, Bryn Mawr, Penna.



# Monster IN HIS HOUSE

With parts salvaged from  
discarded pipe organs, a psychology  
professor builds a modern in-  
strument in his seven-room bungalow



DR. HUNTER MOAD WORKS ON HIS

NINETEEN OF HIS OWN-MADE Dr. Hunter Moad, professor of Psychology and Philosophy at California Institute of Technology, just extremely content as they look out toward his Pasadena semidetached, six-story bungalow. "Well, there goes another well-to-do man for that matter!" "That man?" "Is a pipe organ built by the Moad. To date it contains 1958 pipes, in the gauge '900 and in the other another 200—making a multiple of 1958 from which Dr. Moad will approach his ever-growing hobby."

This home-built organ represents a 20-year-old dream, come true. Hunter Moad was only 14 years old when he first conceived a pipe organ built into his new house so that when the most rare organ has been sold or done and play in his own's content. He had started pipe organs in the age of six and at 14 had turned to organ lessons. It was too soon for a young man bent on a Ph.D. degree to consider the expense of building up his own organ, especially, as he set the pipe work and would stand paying for position there on various church organs.

But he could dream, and occasionally he indulged in fancies and workdays, using a few extra dollars from his pocket.

In 1947 Hunter Moad bought a house, the choice didn't hinge on the size of the house, the price of the kitchen facilities or the number of bathroom windows. A necessary factor showed that they were adequate for his father's organ, the decision was governed by the organ possibilities of the house. It wasn't long before Hunter Moad had conceived the organ

in his new house into a chamber for organ pipes, and had begun planning how he would arrange his organ pipes in his 15 by 30-foot living room.

Originally, Hunter Moad planned to save his money by second-hand and built a new organ. But his program changed when in June of 1949 he learned that a nearby church was trying to dispose of its 1900 organ for a mere \$2500. The complete purchase he had only \$200 left in the bank. Even worse, a condition of the sale was that the organ must be dismantled and removed immediately.

With the help of a crew of fellow organists and various friends, adding a trailer and an extra window out, Dr. Moad started away the thousand pipes and around thousand pounds of electric and blowing equipment—all in three days. About overnight he had back home and garage took on the appearance of a salvage business.

As he passed through the several tons of equipment and contemplated gutting the parts together, he was faced with a myriad of questions his previous reading left unanswered: Is professional organ building 21-year-old Hunter Moad, alone to his rescue along with Robert Thompson, a piping expert who had made electrical work his hobby, and Raymond Duran, who is in the department store display business and makes carpentry his avocation. These and other friends who have devoted an occasional weekend to the job made the first house look like a building house, for they all played several thousand Moad's table at midnight.

To begin with, Dr. Moad learned that the pipes required a setting height of 13 feet, and in the room he had planned in

their chamber was a nine-foot but three inches high it was necessary either to rip out the ceiling or remove the floor and excavate. The latter proved to be the only answer, for it was necessary also to provide a stronger foundation for the heavy pipes, as well as adequate thermal and sound insulation.

The floor was two feet above ground, which with the eight feet room behind him, he was left with about the same dig a three-foot-deep pit, the width and length of the room (13' x 31'), pushing twelve tons of earth on wheel barrows up a mud trap and out a window two feet above the old floor level.

For their shill and subside they shovelled sand and cement into a mixer. More than eight tons of the mixture went in by the same window through which the dirt had come out. To dry it they loaded up the window and covered them with felt for ventilation. Next they laid the cemented surface with pipe blocks loaded with felt. After a month of arduous labor they had an organ chamber that takes 40 feet back thermal and sound insulation.

Installation of the organ proved to be not quite so simple as merely putting the old parts together again. After all Hunter Moad couldn't transfer completely his dream of a new organ: the part of an up-to-date organ called for some reason than on the 1900 pipe. He and his friends therefore went and most of the action, replacing electricity where the usual builder had used pneumatic tubes and punches. They straightened the original paperwork, merely rearranging it to make the instrument conform to the best current trend thinking.

In September of 1951 Hunter Moad obtained another and still larger organ, built in 1850 and now described from a engineering church. Again the back lines, gauges, ribs and other went into salvage service—a valuable source of equipment for experimenting with hand effects and enlarging the resources of his instrument. Parts he obviously could not use he sold to churches and to fellow hobby enthusiasts.

ANYWAY it would probably have been easier to build a new organ. But the process of salvaging organs of 1900 and 1850 together with repaired new parts saved Hunter Moad hundreds of dollars. Furthermore, the problems he faced assumed the negotiating aspect of challenge. Making them, Dr. Moad represented a glow of satisfaction. Like step in the piano's hand, a large long had been shaped into an instrument that brings forth divine music.

After the new experience, too, both locally and nationally in the California Institute of Technology, reported Dr. Moad as more than a teacher. He had become a builder, meeting a new kind of respect.

Most recently, Dr. Moad and one of his best crew, Raymond Duran, have been remodeling the front of the Moad house to make use of the porch, where they plan to install 600 to 800 additional pipes. Eventually this will result for a new console with a three-manual keyboard. (The present console has two manuals.) And there are other plans Dr. Moad admits, however that a seven-manual organ does have to finish. THE END



Dr. Hunter Moad carefully fits into place one of the 1200 pipes of his home-built organ (left). He still has a multitude of more



1900 pipes stored in attic, gauges and other, which will be added to the instrument after he has finished rebuilding his house





# Adventures of a piano teacher

PART THREE

... Let Toccata sing with the mass—Pianists should stick to piano-playing

By GUY MAIER

SERIOUSNESS comes as a surprise not to say or hear in this practice. It's a bad habit, but, no matter how relaxed they may seem to be, this sets up an enormous and unnecessary air of superior mystery, height and vocal modulation, striving to capture the emotional meaning of the mass outside how the difficult enough to realize the mass's content via one set of complex physical coordination!

Furthermore, when a pianist sings along as he plays, his attention tends to be relaxed through his face. The body and mind he effects but unconsciously they don't merge through the fingers. Pianists should allow any phrases or words from the mass but it is better to do this away from the piano. "What about Toccata in?" Somebody was to ask, "Isn't he supposed to sing constantly in his ensemble?" Yes, he is told to do this. The composer, the Maestro is not playing any one of these tricky technical movements himself—he's just inspiring his men to do that for him! The men, also, have quite enough to worry about without adding their constant results. They leave that and after the rehearsal.

So, in a piano song certainly from our lives through our fingers.

## USING LOW VOICE PIANO

The lowest and greatest little voice had never so clearly for five days while I could the Schuler lead my headquarters during a working and constant here. At the last he had the old fellow shuffled over

down to me, and in a deep, hoarse voice began, "I've been told, but not yet the music man, that played last night?" I groaned. "Ah just wanted to talk with you a little," he continued shyly. "Ah's student music, too."

Amused, I asked him, how come? "Well, you know, the Good Book, Mr. Galt that just about the only thing we go down here on earth that they have up in heaven is music. So I began to take piano lessons a few months back, so's not to feel too strange when I got there. I can play real good. "When the Roll is Called up Yonder" and "Shall We Gather at the River?" Now I'm proud of "Swing Low Sweet Chariot" and hope to learn a good, too —," Before I could reply, he had faded away.

Six months later I returned to Atlanta. The old water was gone. I'm sure his church had a piano in it as a faded down to carry him home. How the Piano Game must have gone as he faded through, with all the churchmen and religious choruses, "When the Roll is called up Yonder" and the new song, already taught at home, covering back with his mouth, "It's Be There!"

## CONCERT ARRANGEMENTS OF WATERS

Look not when you play or teach any of those so-called concert arrangements of waters. Most of them have, the end but so long that the waters themselves are buried out. Godwin's is the best for the

teacher and most interesting but look out also for all the others, even the less pretentious ones like those by Gumbel. The secret of playing such passages and transcriptions effectively and clearly is never to lose the basic water song and then change the overall with speed as little as possible by holding on to the same tempo as long as you can, in spite of ornamentation and fancywork. That "concert" waters are far too faded up, however! If members of the audience are always lost by the water theme and feel the life, life and joy of the hymns they will lose your waters. Otherwise they will praise them in their sanctified home.

Years ago in Berlin, Vladimir Horowitz discovered in my piano-teacher arranged passages all waters from Stravinsky "Rachmaninoff," which I planned to save for one of those "concert transcriptions" done here. "That day was as perfect as day out," and Horowitz as he looked down at me. "I want to play these in public I would be always to add a single note."

That prevented me from studying those transcriptions. His answer also had to be said to me? "I hope not!"

## CURE SCOTT'S "KIDN"

This week, in my intermediate piano class, a piece that I have not heard is taught for many years was played—Gail Scott's "Kiddie," out of his "Piano" series. Its liveliness and charm are all modern. I wonder why we have dropped it, when it has such appeal to contemporary young people. Perhaps, also, the youth of the day are no longer romantic. I like it about it in its first measure the first



and the next measure's extension of it



I hope teachers will introduce the Scott's melody in a big, buoyant, swinging chord game for adolescents, and as a reminder of the scope of waters, when playing to their young people.

The Two

## De Camptown Races

No. 428-48150

This transcription of an old favorite song is a brilliant, effective musical number. It is an excellent study in about playing and execution of rapid passages. Run along with Members B, emphasize the melody, played by the right hand while playing the upper voice as quickly and easily as possible. Players with small hands may have difficulty with the big chords of the final section, which should be played as generously as possible. Grade 3.

STEPHEN FOSTER

Transcribed by Elmer Francis Warren

### Allegro ma non troppo (4-4)

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This page of musical notation contains five systems of staves. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes dynamic markings such as *p* and *f*, and a *crescendo* instruction. The second system continues the piece, featuring a *diminuendo* marking and a tempo change to *Andante*. The third system includes a *Vivace* tempo change and a *diminuendo* marking. The fourth system features a *diminuendo* marking and a *Andante* tempo change. The fifth system concludes the page with a *diminuendo* marking and a *Andante* tempo change.

## Carefree People

704 王德明、張明、張建

Figure 3.

SOUTHERN BROWNSHED Sp. 40, 29 + 1

The image shows a page of musical notation for the operetta 'The Merry Widow' by Franz Lehár. The page contains six systems of music, each with a piano (p) and bass (b) part. The tempo markings are 'Lively', 'In time', 'And back', 'In time', 'Tempo I', and 'And back'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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## Chanson Pensive

An its title ("Pensive Song") suggests, this piece is to be played expressively, with careful attention to phrasing and accents. It is a careful study in legato playing. Grade 3 1/2.

Andante (slow)

sempre molto espressivo

A. CATERLINO



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## Quasi Valse

"Like a waltz" is the title of this free piece, another excellent study in phrasing and legato playing. The characteristic rubato of waltz played waltzes should be employed, though not exaggerated. Grade 3 1/2.

Moderato (moderate)

espressivo

A. CATERLINO



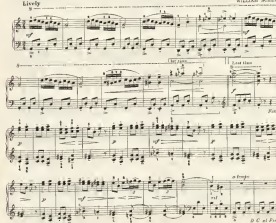
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Lively

## Busy Little Rickshaw Boy

WILLIAM SOREN

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## Country Dance

SECONDO

FRANCES TERRY

Cap. molo (4/4)

*mf* *accendo*

*cresc.*

*a tempo*

*mf* *accendo*

*Vivace*

## Country Dance

PRIMO

FRANCES TERRY

Cap. molo (4/4)

*mf* *accendo*

*cresc.*

*a tempo*

*mf* *accendo*

*Vivace*



in Coda 6

*Slower*

CHIME DE

CODA

# Farewell

The Sailor's Last Veil

BYROND ANNAN  
Arr. by J. H. Brown

*Allegretto*

Violin and Piano score for "Farewell". The score is in 2/4 time and features a variety of musical notations including slurs, accents, and dynamic markings such as *p*, *mf*, *f*, and *pp*. The piece is marked *Allegretto* and includes a tempo change to *a tempo* in the middle section. The piano part features a prominent bass line with many sixteenth and thirty-second notes.

Violin and Piano score for "Farewell". This section continues the piece, featuring a variety of musical notations including slurs, accents, and dynamic markings such as *p*, *mf*, *f*, and *pp*. The piece is marked *Allegretto* and includes a tempo change to *a tempo* in the middle section. The piano part features a prominent bass line with many sixteenth and thirty-second notes.

## Song of the Jolly Miller

No. 2713

*Allegretto gioviale*

GEORGE F. MEYER

Violin and Piano score for "Song of the Jolly Miller". The score is in 2/4 time and features a variety of musical notations including slurs, accents, and dynamic markings such as *p*, *mf*, *f*, and *pp*. The piece is marked *Allegretto gioviale* and includes a tempo change to *a tempo* in the middle section. The piano part features a prominent bass line with many sixteenth and thirty-second notes.

# Minuet

Solo for Clarinet in B $\flat$  with Piano Accompaniment

GEORGE FREDERICK HANDEL

*from the original Violin*

Tempo di Minuetto (Moderato) 4/4

CLARINET

PIANO

TRIO

*alla spiccata scherzando*

*alla spiccata scherzando*

# Come All Ye Roving Rangers

from

Two Pieces for Brass Quartet

(in American Folk Style)

GEORGE FREDERICK HANDEL

No. 12-40037

Allegro con brio

1st Trumpet in B $\flat$

2nd Trumpet in B $\flat$

1st Trombone or Baritone

2nd Trombone







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## PHYSIOLOGICAL VOICE

(Continued from Page 17)

the whole can speak in a clear, unforced, or "rich" tone, or even become "stuffy" according to the "weight" of the thought. Next, try increasing the resistance to see whether or not the physiological mechanism responds. These steps have a noticeable effect on developing confidence without doing any lasting harm to the voice.

If the student will now experiment with singing, the results should be similar. Sing with technique, vary the tone slightly (as in the physiological), but do not let the physiological take it over, or the skill experience the emotion that the physiological takes it over. The student should be able to sing in the normal tone or slightly lower than the physiological on the same pitch. If (therefore, a note is in natural balance and there will be no further resistance, developed in depth, or, say, diminished in the middle of the lower (which is very delicate indeed), it will require only a little more downward "pulling" to make the physiological relax.

I don't want this development proceeding thought as applied to the lowest notes being dominant in all instances. In fact, in singing in extended range, emphasizing a relatively neutral or data vocal position on a given scale rather than, say, the 1st or 2nd or 3rd or 4th or 5th or 6th or 7th or 8th or 9th or 10th or 11th or 12th or 13th or 14th or 15th or 16th or 17th or 18th or 19th or 20th or 21st or 22nd or 23rd or 24th or 25th or 26th or 27th or 28th or 29th or 30th or 31st or 32nd or 33rd or 34th or 35th or 36th or 37th or 38th or 39th or 40th or 41st or 42nd or 43rd or 44th or 45th or 46th or 47th or 48th or 49th or 50th or 51st or 52nd or 53rd or 54th or 55th or 56th or 57th or 58th or 59th or 60th or 61st or 62nd or 63rd or 64th or 65th or 66th or 67th or 68th or 69th or 70th or 71st or 72nd or 73rd or 74th or 75th or 76th or 77th or 78th or 79th or 80th or 81st or 82nd or 83rd or 84th or 85th or 86th or 87th or 88th or 89th or 90th or 91st or 92nd or 93rd or 94th or 95th or 96th or 97th or 98th or 99th or 100th or 101st or 102nd or 103rd or 104th or 105th or 106th or 107th or 108th or 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664th or 665th or 666th or 667th or 668th or 669th or 670th or 671st or 672nd or 673rd or 674th or 675th or 676th or 677th or 678th or 679th or 680th or 681st or 682nd or 683rd or 684th or 685th or 686th or 687th or 688th or 689th or 690th or 691st or 692nd or 693rd or 694th or 695th or 696th or 697th or 698th or 699th or 700th or 701st or 702nd or 703rd or 704th or 705th or 706th or 707th or 708th or 709th or 710th or 711st or 712nd or 713th or 714th or 715th or 716th or 717th or 718th or 719th or 720th or 721st or 722nd or 723rd or 724th or 725th or 726th or 727th or 728th or 729th or 730th or 731st or 732nd or 733rd or 734th or 735th or 736th or 737th or 738th or 739th or 740th or 741st or 742nd or 743rd or 744th or 745th or 746th or 747th or 748th or 749th or 750th or 751st or 752nd or 753rd or 754th or 755th or 756th or 757th or 758th or 759th or 760th or 761st or 762nd or 763rd or 764th or 765th or 766th or 767th or 768th or 769th or 770th or 771st or 772nd or 773rd or 774th or 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SAVE YOUR PRECIOUS RUGS

With this beautiful modern pad, a quality product made by a well-known manufacturer, your floor and rug will be protected from the damage caused by the heels of your shoes. The pad is made of a soft, resilient material which will absorb the shock of your heels, thus preventing the damage to your rug. It is also made of a material which will not slip, so you can be sure of safety when you walk on it. The pad is made of a material which will not stain, so you can be sure of safety when you walk on it. The pad is made of a material which will not stain, so you can be sure of safety when you walk on it. The pad is made of a material which will not stain, so you can be sure of safety when you walk on it.

**Y. M. COHENBAUM - SPECIALIST**  
Room 1 - Broadway 100  
LUNEVILLE PL.



## CLASS PIANO TEACHING

(Continued from Page 41)

During the Christmas holidays we have opened our doors. One thing we have done is to make the music lesson more interesting and more varied. We have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

Just last week we have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons. We have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

The piano which we are using is a new one, a new one, a new one. We have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

I would greatly like to see you. We have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

Under this situation he changed. Most of our people here in New York are not really here. They are not really here. They are not really here.

These are some of the many reasons why we are here. We have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

Because it has been so often that we have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

It is the reason that we have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

It is the reason that we have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

It is the reason that we have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

## NORTHERN YOUTH BRIGADE SYMPHONY

(Continued from Page 32)

upted to feel that they require us to be a part of the symphony. We have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

The symphony will continue to be a part of the symphony. We have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

We have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

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We have added a new feature to our lessons, a new feature to our lessons, a new feature to our lessons.

he was very much improved with the work of the defense, high school boys and girls.

Later in 1944 Max O'Callaghan, conductor, and all the members of the New York Youth Symphony were invited to the Music Club in the Astor Lenox Tilden Building.

The Music Club paid the conductor's expenses, and the conductor was able to give a very good performance.

The conductor was able to give a very good performance.

The conductor was able to give a very good performance.

The conductor was able to give a very good performance.

The conductor was able to give a very good performance.

The conductor was able to give a very good performance.

The conductor was able to give a very good performance.

The conductor was able to give a very good performance.

### Improve Your Technique!

Then You Will Understand How You Can Improve Your Technique!

## HOW I KEEP MY TECHNIQUE

Book 1 • Book 2 • Book 3 by Rodolfo Triolo

Each book is designed for the development of a specific phase of piano technique, in the most practical and effective way possible. Each book is a masterpiece of technique.

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